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## "NIGHTS IN THE GARDEN OF SPAIN" BY MANUEL DE FALLA AS PART OF PART OF TRANSFORMATION OF SPANISH NATIONAL IDEA

**The purpose** of the article analyzes the semantic and figurative genre and stylistic aspects of the cycle of M. De Falla's "Nights in the gardens of Spain", understood not simply in line with the poetics of the composer, but also in the context of the implementation of its qualities the spanish national idea. **Scientific novelty.** The latter is implemented at the level of figurative meaning of archetypal product of the specifics of the title, and in playing in a piano-orchestral version textural demonstration for the spanish musical tradition of the historical synthesis of vocal, instrumental (guitar) and the dance began. **Conclusions.** At the same time, "Nights in the gardens of Spain" exhibit rapport with the traditions of french symbolism, impressionism, anticipating opening neofolklorizm twentieth century.

**Keywords:** Spain, the spanish national idea, spanish music, flamenco, piano work of M. de Falla.

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**«Ночи в садах Испании» Мануэля де Фальи в контексте претворения испанской национальной идеи**

**Цель статьи.** Статья посвящена анализу образно-смысловых и жанрово-стилевых аспектов цикла М. де Фальи «Ночи в садах Испании», рассматриваемого не только в русле поэтики творчества композитора, но и в контексте претворения в нем качеств испанской национальной идеи. **Научная новизна.** Испанская национальная идея реализуется как на уровне образно-смысловой архетипической специфики названного произведения, так и в воспроизведении в фортепианно-оркестровом фактурном варианте показательного для испанской музыкально-исторической традиции синтеза вокального, инструментального (гитарного) и танцевального начал. **Выводы.** «Ночи в садах Испании» демонстрируют контактность с традициями французского символизма, импрессионизма, предвосхищая открытия неофольклоризма XX ст.

**Ключевые слова:** Испания, испанская национальная идея, испанская музыка, фламенко, фортепианное творчество М. де Фальи.

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**«Ночі в садах Іспанії» Мануеля де Фальї в контексті відтворення іспанської національної ідеї.**

**Мета статті.** Стаття присвячена аналізу образно-сміслових і жанрово-стильових аспектів циклу М. де Фальї "Ночі в садах Іспанії", розглянутого не тільки в руслі поезики творчості композитора, але і в контексті втілення в ньому якостей іспанської національної ідеї. **Наукова новизна.** Іспанська національна ідея реалізується як на рівні образно-смісловій архетипічній специфіці названого твору, так і у відтворенні в фортепианно-оркестровому фактурному варіанті показового для іспанської музично-історичної традиції синтезу вокального, інструментального (гітарного) і танцювального начал. **Висновки.** "Ночі в садах Іспанії" демонструють контактність з традиціями французького символізму, імпресіонізму, передбачаючи відкриття неофольклоризму XX ст.

**Ключові слова:** Іспанія, іспанська національна ідея, іспанська музика, фламенко, фортепіанна творчість М. де Фальї.

**Relevance of the article.** The Spanish historian Juan Lalaguna, while considering the stages of the historical development of their homeland, highlights a distinctive Spanish expression: «La geografía manda» – "the geography is always the final word" [5]. Indeed, for many centuries the culture of this country developed at the intersection of western and eastern influences, this determined the distinctness of its national idea and various forms of its artistic realization. From the rest of Europe it was separated by the originality of the geographical position, which entailed the synthesis of the influences of the West and the

East, and the discord of the provinces, sharply separated from each other by climatic contrasts and linguistic dialects. Not by accident, throughout the centuries of the country's history, the word "Spain» was most often used in the plural [9, 234].

For many centuries the culture of this country developed at the intersection of western and eastern influences, this determined the distinctness of its national idea and various forms of its artistic realization. Dedicated features in combination with the paradoxes of historical and cultural development led to an increased interest of artists and researchers of Europe to the Spanish culture, including music.

**Purpose of the article.** The article is devoted to the analysis of figurative-semantic and genre-statistic aspects of the cycles of M. de Falla "Nights in the gardens of Spain", considered not only within the framework of the poetic manner of the composer's creativity, but also in the context of translating the qualities of the Spanish national idea in it. **Scientific novelty** The Spanish national idea is realized both at the level image-semantic archetypal specifics of the work, and in reproduction in the piano-orchestral textured version, indicative for the Spanish musical historical tradition of the synthesis of vocal, instrumental (guitar) and dance prologues.

**Statement of the main material.** M. de Falla, distinguished by his creative talent, breadth of interests, in his multifaceted activities managed to fully embody, in the framework of culture of the turn of the XIX-XX centuries, the national and spiritual ideas of the Spanish musical culture, formed on the basis of the interaction of various ethnic and religious traditions determined by the historical and geographical status of Spain. A wide range of creative tasks to evocate the national idea of his homeland, which was set itself by M. de Falla, has found an imprinting in the genre diversity of his heritage. Piano music plays one of most significant roles in it. The named sphere of M. de Falla's work is represented by: "Nocturne" (1896), "Andalusian Serenade" (1900)", "Fantastic Suite" (1901), the cycle "Four Spanish Pieces for Piano" (1906-1909), Concerto for harpsichord and instrumental ensemble (1926), processing "Songs of Volga Burlaks" (from Russian musical folklore) (1922) and, finally, a monumental piano-orchestral composition "Nights in the gardens of Spain" (1909-1916), has not yet become the subject of fundamental research in native musicology in the perspective of the direction of its content on the specificity of capturing the Spanish national idea, which determines the relevance of the topic presented by the

article. Its goal is to identify genre-stylistic and figurative-semantic specificity of the cycle "Nights in the gardens of Spain" and the features of capturing the Spanish national idea in it.

According to G. Gachev, "To describe the national is to reveal something unique" [11, 3]. Any nation and its culture exist for a long time, and it is natural that within such a long period its traditions will be changed. There are various fractures, changes of landmarks, all that, thanks to what we can talk about the development, evolution or revolution of national culture. Constant and persistent signs of national culture are difficult to isolate, and there are numerous approaches to solving this problem. One of these is the phenomenon of the "national idea". A peculiar outcome-generalization of research investigations in this field can be considered the definition of N. Golovaty, representing the most important components of this concept, among which "The political project of the future nation, the imperative of its consciousness and rank, the lifetime factor of national development; a certain complex of beliefs, a national outlook and understanding, peculiar spiritual and intellectual potential of a nation, a person - a state-created and a citizen; system of valuable orientation, consisting of taking into account the interests of all strata of society, all peoples; a form of state self-awareness of the people is an indicator of how people understand themselves, their place and role in the world" [2, 388].

The generalization of data on the history of Spain of different epochs and its cultural and historical tradition allows us to distinguish a number of its national ideas. On the one hand, there is clearly a pronounced desire to preserve national identity on a wide variety of levels, despite the intra-state multinationality determined by the historical and geographical factors of Spain. This is reflected in its cultural artifacts, and in Reconquista - the holy war of the Spanish for their homeland, nation, Christian faith, and in the struggle of the nation for the "purity" of blood; later, in the era of modern period - in creating an idealized image of their homeland, which consisted in a peculiar opposition to the so-called "pink" and "black" legends about Spain.

On the other hand, is indicative the historically coded openness of the Spanish nation and culture to contact with other peoples, which is especially typical for Andalusia. Spain in terms of its historical development is kind of "bridge" between Europe and the Muslim East, that, for the record, found the imprint and in the cycle of M. de Falla "Nights in the gardens of Spain". At the same time, to the formation of the culture of Spain, including the spiritual

and religious, the significant influence was rendered not only by the Arab, but also by the Greco-Byzantine, and also by the Gypsy culture.

This, according to the researcher A. Romanova, defines the "dialectic of Spanish culture" as deduced "in the deep influence of the East" and, at the same time as "a severe, uncompromising overcoming of this influence" [10, 53]. Dialectical interaction between the "protective" and "cosmopolitan" tendencies of the Spanish nation is determined by the country's belonging to the so-called type of "border cultures" [1].

For Spain, the significance of Christianity that evolved from Greco-Byzantium, adopted within the framework in the Mozarabian tradition, right up to Catholicism, is illustrative. The affirmation and protection of the Catholic faith in combination with the foundations of the monarchy as the most important factor in the spiritual unification of the Spanish nation is one of the most significant issues of the Spanish national idea [9, 275].

Another significant quality of it can be considered as a special kind of emotional and psychological spirit of the Spanish mentality, which in due time gave to El Salvador Madariaga the right to define the Spaniards as "people of passion" [7], perceiving the world through the prism of the oppositional, ambivalent notions, that generate a culture of "breakdown", a culture "on the edge", "filed" under the guise of an eternal holiday. This feature is significantly complemented by bravery, courage and special importance of self-esteem, speaking in close relationship with the above-mentioned qualities of the Spanish national idea.

Culture, including music, is the most important foundation for the formation and development of the national idea. In the musical historical tradition the symbolic bearer of the national idea has always been represented by folklore, and, above all, a hymnal tradition in its spiritual and religious and secular variants, as well as those, that are close to it in genre and stylistics. With reference to the topic of this article in such point, one can also consider the Spanish dance culture and the art of flamenco, cante hondo, and the Spanish ritual cult a religious tradition. To all the mentioned artifacts of Spanish culture was shown a great interest not only directly in Spain, but also far beyond its borders, as evidenced by the work of M. de Falla, his predecessors and contemporaries, as well as works of French and Russian composers of the XIX century, for which Spain has become one of the most vivid manifestations of the national in music and in culture in general.

M. de Falla – eminent Spanish composer of the first half of the twentieth century – in his work actively developed aesthetic principles and covenants of F. Pedrell, a famous ideological mastermind and organizer of the movement for the revival of the Spanish national musical tradition, which in its turn became an integral part of the phenomenon of Renacimiento, embraced all aspects of the cultural life of Spain during the designated period. Strongly expressed national aspect of his music was organically combined with wide awareness in the genre and stylistic processes of European culture in general, close contacts with K. Debussy, M. Ravel, P. Dukas, Russian musicians, thus causes the synthesis in his work of the Spanish and the all-European popularities. According to I. A. Koriazheva, "Thanks to this synthesis of his [M. de Falla] music presented a completely new image of the national, which had little in common with the generally accepted stereotypes and clichés at the time. Popular in the European art of the second half of the XIX century, the image of Spain, reflecting, basically, external exotics and as a result superficial, is not applicable to the mature works Falla. In the sphere of his attention is something primordial, essential, sometimes frightening by its timeless depth and scale. The art of Falla leaves the cliché and comes to archetypes. And in this he manifests himself as an artist of the twentieth century, comparable with such composers as I. F. Stravinsky, B. Bartók, P. Hindemith" [4, 6-7].

The marked creative approach of M. de Falla in the realization of archetypal national quality, generalized in the basic positions of the Spanish national idea, is most fully manifested in his piano and orchestra cycle "Nights in the Gardens of Spain", completed in 1916.

Taking into account the history of this work, which was created during seven years (1909-1916), it should be noted that it was born at the intersection of many national traditions what corresponds to one of the basic aspects of the Spanish national idea - openness to other cultures, ability to enter into active contact and interaction with them (see above). On the one hand, the researchers of M. de Falla works point on the connection of this work with the French and Russian musical and historical traditions, which he liked a lot. According to I. A. Kriazheva, "" Spanish Rhapsody " of Ravel," Sea "and" Iberia" of Debussy are a musical context that directs and shapes the aspirations of the Spanish composer during this period. Powerful influence of the Russian school, should be included too, primarily the symphonies of Rimsky-Korsakov, Borodin, and a little later Stravinsky "[4, 126].

The obvious dominant role and the influence of the musical language of K. Debussy on the work of M. de Falla was highlighted by the composer himself in his article "Claude Debussy and Spain", noting that the great French author "to a certain extent supplemented the discoveries of Maestro Felipe Pedrell in the field of the modal riches and opportunities contained in our music," and that his harmonious music suggests many interesting ideas to the Spanish composers" [cit. as per: 8, 75].

Another link between the score of the "Nights in the gardens of Spain" and the stylistic searches of the era of K. Debussy can also be considered by the author's definition of the work under consideration - «Symphonic impressions for pianoforte and orchestra», which brings an evident association with the attitude of French Impressionism, for the aesthetics of which the word "impression" was one of the defining and sense-making.

This kind of concept to a large extent determined the "multi-vector nature" of this work. Originally conceived as "Nocturnes" (another analogue with K. Debussy) for Piano, the "Nights in the gardens of Spain" eventually transformed into a "Symphonic paintings" with the solo piano. Simultaneously, this three-part cyclic composition also evokes analogues with a romantic piano concerto, which, at the same time, is very far from his virtuoso-bravura analogues, known in the music-performing practice of the XIX century. With the romantic stylistics this cycle is also united by the symbolism of "night", identified in the program definition.

The program of the "Nights in the Gardens of Spain", the modal and intonational and genre color of this work are indicators of its quite pronounced national Spanish aspect, obvious in the program subtitles of all three parts of the work: "In Generalife", "Distant dance", "In the gardens of the Sierra-Córdoba". At the same time, the first and third parts demonstrate such a significant feature for Spanish instrumental music (including piano) at the turn of the XIX-XX centuries, geographical "orientation", oriented not so much on the historical and literary type of imagery, but rather to capture the unique color of different regions of Spain and its culture. This is also demonstrated by cycles of I. Albéniz ("Iberia", two "Spanish suites", "Memories of the journey"), E. Granados ("12 Spanish dances") and others.

Additionally, the geographical "orientation" of the program definitions of the analyzed work of M. de Falla reveals one more indicator for the Spanish cultural and mental tradition aspect, conditioned by the specifics of its history - the interaction of the Spanish and the Arab-Muslim principles. The Generalife, mentioned in the program definition in 1 hour - is

the former suburban residence of emirs of the Nasrid dynasty, who ruled Granada in the XIII-XIV centuries. She was situated in the immediate vicinity of the Alhambra and Albaycina, being a masterpiece of horticultural art which recreates the image of a Muslim paradise. According to T. P. Kaptereva, who studied the semantics and symbolism of the gardens of Spain, «The gardens of the Generalife, like the palaces of the Alhambra, are characterized by an emphatic picturesqueness...Specific for the culture of Islam, a harmonious, contemplative, conflict-free beginning gives the garden an impression of a fragrant silence spilled around ...[3].

The program of the final part of "Nights in the Gardens of Spain" by M. de Falla oriented to a similar circle of images, oriented on the gardens of the Sierra-Córdoba - once the Arab capital of the Iberian Peninsula. The named historical and geographical images are enlarged by, according to I. Martynov, the genre orientation of the finale to the samrba, historically linking the Spanish and Arab traditions. "Sambra - meetings, on which excerpts from the "Thousand and One Nights" were read accompanied by music and singing. Later, the sambra became a night festival with the participation of gypsy musician "[8, 79]. In the "Short Dictionary of Dances" "Sambra (samrba) (Spanish version). Zambra "The noisy feast of the Moriscos (Moors)" - moorish dance of a living nature (in the past); now the dance of Spanish Gypsies "[12], showing the age-old "splice" of the eastern and the Spanish origin.

Appealing of the composer to the world famous "gardens of Spain" is due not only to their beautiful nature and highly artistic organization of the surrounding landscape, but also due to the spiritual and semantic implication of the concept of "garden" bringing together European and Eastern traditions that received the most complete imprint in Spanish culture. In this case, the garden, in the opinion of D.S. Likhachev, "is an attempt to create an ideal world of human relationships with nature. Therefore, the garden appears as in the Christian world, and in the Muslim paradise on earth, Eden ...The garden always expresses some philosophy, aesthetic ideas about the world, the relation of man to nature; this is a microcosm in its ideal expression "[6, 11].

Such an approach in capturing the "Gardens of Spain" is indicative of a well-known Spanish artist Santiago Rusiñol - a contemporary of M. de Falla. It is known that published at the beginning of the XX century the self-titled painter's album, as well as rather close personal and creative contacts with the composer himself, had a direct impact on the creation of the cycle under consideration. Many researchers "Note the fine connection between the

painting of Rusiñol and the music of Falla, a peculiar combination of sound and visual images, when music, according to the author's opinion, has no descriptive purpose, but rather sets the task ""to evoke memories of places, sensations, feelings." Such a hidden encrypted relationship of music and landscape is interesting for its understatement and polysemy, when there are intersections not only with impressionism, but also with symbolism" [4, 128]. For the record, this kind of intersection of pictorial and musical-compositional methods in capturing the image of Spain and the Spanish national idea is indicative of creativity of the E Granados - the author of the famous piano cycle "Goyeski".

**Summary.** The Spanish national aspect of "Nights in the gardens of Spain" by M. de Falla is also manifested in a musical language that demonstrates the author's new approach to capturing the folklore tradition of his homeland. If the previous works, including the opera "The Short Life" abounded with quotations of specific folkloric themes, as well as the reproduction of an appropriate performing manner, but in this case the author avoids direct quotations following the way, rather, a generalized reproduction of the intonational language of flamenco and specific for it ways of sound production. "Falla recreates the manner of playing the guitar diversely, in particular, such techniques as tremolo, *rageado*, and this applies not only to the piano, but also to the orchestra (for example, four-five-sound passages with an emphasis on the first share in the orchestral texture at a fast pace, "In the Generalife" c. 5). Repeatedly he reconstructs a significant for flamenco dialogic manner, when the piano is likened to a soloist, and energetic short phrases of the tutti orchestra to the guitar accompaniment in a manner of *rageado* "[4, 130]. The last technique is not only a spectacularly sounding "shock" chord, but also associated by the Spanish performers with instantly unfolding Spanish fan.

Simultaneously, the indicated performing techniques are combined in "Nights in the gardens of Spain" with distinctive techniques of Andalusian folklore, among which the modal variability, apparently perceived by the ear elements of the "dominant mode, ornamentation, runs, distinctive cadence turns. It is also indicative that the composer uses such a distinctive invoice as the octave duplication in the piano part of the melodic line with vivid dynamics, is associated with the virtuoso-emotional vocalizations of the cantor. Thematic invention of the work under consideration to a greater extent tends not to extended melodic lines, but to the melody and variant repetition as the basic principle of its development. In this respect, the creative method of M. de Falla comes close to the traditions



of neo-folklore as one of the basic directions of European music of the first half of the 20th century.

The pronounced national aspect of the musical language of the "Nights in the gardens of Spain" is combined with the search for new orchestral and timbre means of expression, including conjugate and with attention to spatial and timbre and dynamic aspects of sound. This applies to the second part of the cycle, which, as mentioned earlier, has the subtitle "Distant Dance". As noted by I. Martynov, "on this occasion A. Gauthier raises the question: what kind of remoteness are we talking about - in space or in time, seeing in the initial bars the echoes of the old minuet." [8, 78]. Reflecting on the "special mystical atmosphere" of this part, I. A. Kriazheva, quote the curious comment of the composer himself "about the specific acoustic organization of" Distant Dance". Once, while at home in the street Antequera, which is located quite close, but still at some distance from the Alhambra, Falla said the following: "It's as if to be there in Mártires [garden and palace near the Alhambra] there sounded a dance, and we could have listened to it from her. Similar searches for sound imprinting of the effect of approximation and deletion are also indicative for "Nocturnes" of K. Debussy (the second part of the "Festival").

We also note the peculiar approach of M. de Falla to the solo piano part, which in this case is deprived of such virtuosity that is so indicative for romantic pianism. In most cases, the piano acts more like one of the members of the orchestra, equipped with a special timbre aspect and the ability of generalized reproduction and guitar sound, and vocal expression of the cantor, and the metro-rhythmic tone of the Spanish dance tradition. In this case, in our point of view, affects and so indicative for the Spanish culture in general, the attraction to synthesis and symbiosis singing, instrumental and performing and dancing origins in the transfer of national aspect, depth aspects of the Spanish national idea and the completeness of its artistic imprint.

Thus, the genre and stylistic and figurative and semantic aspects of the score of the "Nights in the gardens of Spain" testify not only to the birth of Spanish symphony, synthesizing the national quality with the achievements of the European musical and historical tradition, but also about the artistically generalized embodiment in this work of the aspects of the Spanish national idea, appealing to its spiritual archetypes, including the garden as the embodiment of harmony, paradise, earthly Eden. The gardens of the Alhambra the semantics of which largely determined by the program intentions of M. de Falla also, and

the paintings of Santiago Rusiñol, - "this is a special world in which in an amazing unity there are nature, art and history, thanks to which this space is so symbolic and polysemantic, and awakening the creative imagination of all who have been here "[4, 128].

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